

THE TALKING MACHINE REVIEW

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24

Top BB 45.024
Classic
Historische Aufnahmen
technisch verbessert

**Zarah
Leander**

Ich weiß,
es wird einmal ein
Wunder gescheh'n

Kann denn Liebe
Sünde sein

Heut' lad' ich mir
die Liebe ein

Einen wie dich
könn't' ich lieben

**Lieblinge
einer
Generation**



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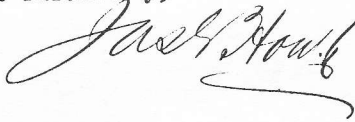
London, E.C.
March 25th. 1898.

J. Watson Esq.,
Hotel Cecil, W. C.

Dear Sir,

I wrote you three days ago, asking for an appointment to enable me to see you with reference to our doing business in Gramophones, and suggested that either I should call and see you at your Hotel, or that you should visit me here at our Warehouse and head offices. Not having received a reply from you I fear that my letter has been miscarried. I have the honor of an introduction from a friend of mine through Mr. John Isaac, of 2, Gordon Place, W. C. and would like to be informed as to the position of the Gramophone in this country, and as to the possibility of our handling it.

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Canadian record industry historian Ed Manning(right) looks on as Oliver Berliner points out a feature of the 'Maker Of The Microphone' trophy to Dr. Guy Sylvestre who accepted the award on behalf of the Government of Canada.



MAKER OF THE MICROPHONE AWARD

CANADA TAKES 1970 MIKE AWARD

For the first time in its eight year history the respected 'Maker of the Microphone' award has gone out of the United States of America, the trophy having been presented to the National Library of Canada where Dr. Guy Sylvestre, National Librarian, accepted it from Oliver Berliner, grandson of the inventor of the microphone.

Presented annually in memory of Emile Berliner, who also invented the disc record and player plus the method of mass producing discs from a single master, the trophy, showing three-dimensional replicas of the original Berliner gramophone, disc record and microphone, is presented annually for an outstanding contribution to the world of sound. The Bibliothèque Nationale de Canada, in addition to having one of the world's outstanding archives of recorded sound, will be the depository of reference copies of all commercial records released in Canada, by recent Government edict, a Emile Berliner himself manufactured discs in Canada more than seventy years ago, and originated the famous 'His Master's Voice' trade mark there in 1900.

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DAVID BISPHAM

by Laurie Hervingham-Root

(part 4)

(continued from page 12)

Columbia Tricolour (or Banner) Label discs.

- 30210 Believe me if all those endearing young charms
- 30211 O ruddier then the cherry (Handel: Acis and Galathea)
- 30212 It is enough (Mendelssohn : Elijah)
- 30218 Ho Jolly Jenkin (Sullivan : Ivanhoe)
- 30219 Where'er You Walk (Handel : Semele)
- 30220 The Pretty Creature (Storace)
- 30221 By Celia's Arbour (Mendelssohn)
- 30234 Drink to me only
- 30285 Mary of Argule (Nelson)
- 30286 Il balen (Verdi : Trovatore)
- 30287 Woo thou thy snowflake (Sullivan : Ivanhoe)

A group of eleven titles. From the numbering it would seem that there was more than one visit to the studio. Items cover a range of music. We have ballads, English opera, Italian opera Oratorio and a lied in English, as well as a couple of what might be classed as traditional items. We get a good variety in both recording and interpretation. The former is generally good and the latter variable. This we must expect. It stands to reason that a singer will be more suited to certain types of songs than others. So it is here. I will discuss these in further detail under their separate headings.

30212 Believe me if all those endearing young charms.

Bispham sings this song in a straightforward manner without any frills or additions. There is a matter of fact feeling about it which does much to spoil the beauty of this simple ditty. It lacks much depth of feeling and he gives the feeling that it is a job to be done, so let's get it over and done with. Not that it is careless, but it could and should have been so much better.

30211 Recitative and air - 'O Ruddier than the Cherry' (Handel: Acis and Galathea)

I suppose that the acid test for the singer is a recitative and aria - in this case a da capo aria. So few singers can overcome the difficulties of a dramatic recitative (as in Mozart's

Don Giovanni) or a more sedate one as we hear on this record. It opens with a florid division and later a good low note. Later comes the aria which is florid in Handelian style. The words are among the silliest ever set to music, but this does not stop the composer giving the basses and baritones a truly marvellous test piece; although it was probably never intended as such. Florid work abounds and Bispham handles it with ease and assurance. It is a showpiece for the singer and he makes the most of it. It is interesting to note the singer's handling of some awkward top F's, making these notes sound much easier to sing than they really are. A very fine version and one which should be sought after.

30212 It is enough (Mendelssohn : Elijah)

This mournful excerpt from the once popular Elijah is excellently sung by Bispham. The quiet and contemplative mood is maintained throughout. The short dramatic middle section contrasts well with the mood already indicated. It is a fine example of oratorio singing at its best. Occasionally the work is performed for a good baritone, but it seems to be seldom heard these days. One of Bispham's best records although musically it could be classed as uninteresting.

30218 Ho Jolly Jenkin (Sullivan : Ivanhoe)

A sort of drinking song which occurs in Sullivan's one great effort at English Grand Opera. It was a failure. His serious music seems to be regarded generally somewhat quizzically. The music he was said to have despised - that which he wrote in collaboration with W. Gilbert - is what he will be remembered by. A drinking song set in quasi - Old English style - more or less - in which Bispham does his best to get something out of. He succeeds as far as the music allows him, which is not very far. No fault of Bispham's but the record may be classed as a partial failure, although it is a must for those who specialise in the singer's records.

30219 Where'er you walk (Handel : Semele)

A beautiful simple song beloved by singers of all voices. Did Handel ever write a "simple" song? I doubt it! Bispham makes a fine version of this song. The word 'shade' in one section (repeated later) is sung to a division which is in three parts, each part separated by a 'rest' in the vocal line. Usually singers are too lazy to sing it as it is written and give the passage in one unbroken phrase. Yes, this is so much easier than what Handel wrote, so let's ignore him and show that we, the singers, know better. There is no improvement with this idea and a little self-discipline on the singer's part would revert back to what Handel wrote. Bispham does not escape this stricture either - the pity of it.

30220 The Pretty Creature (Storage)

Bispham re-introduces us to the shy lover. It is a less persuasive version and the shy one seems almost reconciled to the fact that he may lose his lady after all. I think age was beginning to tell on the singer in some of his items. The archness, so evident in the earlier records has gone. We have a more matter-of-fact performance. In the end we hope that everything works out and the boy gets his girl. Bispham is quite good here without being outstanding. Again, one for the specialist, although the general collector could well find something of interest in this record.

30221 By Celia's Arbour (Mendelssohn)

Subtitled 'The Garland'. This has never been a favourite song of mine. It is rather dull. This dullness is added to by means of the singer's voice and his austerity of approach and singing. There is nothing to really fault or to really praise, I think that Mendelssohn is to blame. Mournful tone is the underlying theme here and mournful is the singing and interpretation. Again one for the specialist.

30234 Drink to me only

It has been said by more than one critic that Bispham sang music - especially ballads and the like - to which he was not temperamentally attuned. "Drink to me only" could well be one of these. There is little or no improvement on the 1902 version. I cannot comment on the

1906 recording which is unknown to me at the time of writing. Evidently the singer liked this song - hence his three recordings of it - but he does not manage to do any justice to it. Call it dead, lack-lustre, uninteresting, or what you will. Bispham does not measure up to the artistic demands of the song.

30285 Mary of Argye (Nelson)

A rather stodgy love song, or perhaps the stodginess is caused by the singer. I have a strong feeling that love songs and Bispham were far, far apart. Almost certainly a matter of temperament again. It could almost be said that without exception, (I said 'almost'), that artistically these records are of a lower standard than most of his music. This singer is unhappy in this type of music and this record is no exception. Dull and lifeless, poor Bispham, and he tries so hard, but just doesn't make it! Listen to the pronunciation of 'Argyle'.

30286 Il balen (Verdi: Trovatore)

One of Bispham's rarest records. Also one of his less successful. The main cause is certainly transposition of key. The original key is a high set B^b major and the aria appears to be transposed down one tone to A^b major. The higher key has brightness and virility which are lacking in the far more sombre lower key. It is a well-known fact that much of Verdi's baritone music of the mid-period is extremely high set and this aria is no exception. Generally set between about middle F and top G; the high tessitura is greater than Bispham could manage with any great ease. The lower key emphasises a certain heaviness and dullness. Bispham's cautious singing does nothing to alleviate this atmosphere of brooding. Perhaps it is because the aria is a love song that he falls foul of it. Nevertheless an interesting record to have and one I am pleased to own. It also gives a rare insight to his treatment of a standard operatic aria. It is artistic but suffers as noted above.

30287 Woo thou thy snowflake (Sullivan: Ivanhoe)

A further love song, from Sullivan's ill-fated grand opera. It is sung by a different character than he who sings 'Ho Jolly Jenkin'. Sullivan obviously intended this to be a passionate and dramatic outpouring of love. It never rises to great musical heights. Bispham is musically hamstrung (if I may use such a phrase) before he starts. He tries to do what the composer tried to write - a passionate outburst - but it is just not in the music and he can do no better than the music will allow him. It is quite an interesting record and possibly better than the other excerpt from the work. Bispham infuses what life he can into the music and, in part, succeeds in bringing a virility into it that it may not really deserve. A record well worth having, although probably more for the specialist than the general collector.

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SWEDISH RECORD LABELS : D A C A P O

by Karleric Liliedahl

Firstly, I must make it clear that I am not referring to the make of record by this name which was available in Great Britain prior to World War I.

Dacapo is one of the lesser Swedish labels - only 94 records were issued. The label probably belongs to a stores company, but which we do not know.

No supplements were published and very few records exist today. (Neither The Royal Library of Sweden nor Radio Sweden have more than two or three of these records.). As the label manuscripts are preserved it has been possible to reconstruct all issues. Most of these are re-issues of 'Silverton', another Swedish stores label, and the German 'Gloria'. The original DAC-recordings (as well as those for Silverton) were made by the Swedish Odeon Company and the records were pressed by the Carl Lindström firm in Berlin. They were issued from the summer of 1937 to the winter 1940/1. There was only one type of label: light blue with the text in silver.

The matrix series were DAC 1 - 100 (Sil - matrices)

DAC 101 - 119 (all June 1937)

DAC 501 - 544 (Sil-matrices)

Catalogue series = Dac 501 - 594.

An illustration of Dacapo 549 is shown on page 32.

For further information and a list of Dacapo records see "Dacapo ; Nationalfonotekets diskografier 10", published by the Swedish Royal Library, 1969.

* * * * *

THE USE of MODERN HIGH FIDELITY EQUIPMENT for the REPRODUCTION of 78 rpm VOCAL RECORDS

by Michael Henstock

It is a charming feature of the cult of old records that even in 1971 violent controversy still rages over the respective merits of acoustic and electric means of reproduction, the relative virtues of thorn, steel and diamond points. I do not propose to add to this controversy, but take as my point of departure the reasonable premise that the towering creations of E.M. Ginn are less numerous than their would-be owners. Some collectors are therefore obliged to seek alternative means of reproduction and in a recent article (1), I set out some results of my own experiments into the use of modern equipment in this context. So subjective is one's enjoyment of old records that I hesitate to claim any advantage for electrical reproduction apart from the very obvious one, that one can by this means control the volume of sound reproduced, impossible with the acoustic method. In these notes it is my aim to indicate some of the ways in which I have found it possible to adapt modern equipment, designed for playing LPs and almost certainly purchased for that purpose, to give acceptable results also with early 78s.

No matter how good one's equipment, records made almost seventy years ago will never sound as though they were made this year. The most usual objection to playing 78s at all, certainly that given by most of the people who try to reproduce them on their latest high fidelity equipment, is that they have a high noise level. Such noise is of two main types, the first being rumble inherent in the recording; this, as will be seen later, is comparatively easy to reduce or eliminate. More troublesome is the more-or-less continuous, high pitched sound ranging in character from a gentle "shush", to a very coarse "bacon frying" crackle; the frequency range in which this generally proves most objectionable is fairly wide, approximately 3 - 12 kHz. Although certain remedial measures will be adopted to remove these distractions it is sound principle to minimise them at the outset by choosing equipment that has the smoothest response possible, in order to ensure that any peak in surface noise does not coincide with one in the response curve, thus increasing the audible hiss. Technically-minded readers will know that smooth response is what one pays for in expensive equipment, and it is in fact easy to demonstrate that the more sophisticated the equipment and the more comprehensive its controls the better the results that can be obtained with 78s. Consequently, one cannot assume that a cheap record player will suffice merely because the frequencies recorded on old discs fall into a narrow range compared with those in modern usage. The choice of equipment must be governed by the same economic criteria as in choosing apparatus for LPs. Suitable attention to details will, however, ensure that most of the apparatus finally chosen will be suitable for LPs and 78s alike, reproducing both to a standard consistent with the quality of the apparatus as a whole.

In my opinion the most important - but most frequently overlooked - single factor in playing 78s is the use of a suitable stylus. The subject is complex but the problem, briefly, is that before standardisation records were cut with a variety of styli to a number of different groove widths, and the majority of old records have grooves wider than that for which

the currently available 78 styli were designed. These latter have a tip radius of 0.0025-inch, whereas old records may have grooves designed for styli measuring up to 0.0045-inch tip radius. Ideally one should have a range of styli, but expense is not the only objection to this arrangement; for with such equipment, especially if one has a large pre-existing record collection, one can spend a great deal of one's time discovering which stylus plays each record best. Having discovered this, one is forever having to change to another. The purist will doubtless accuse me of having taken the line of least resistance when I admit that in practice I play 95% of my records with a 0.0035-inch diamond stylus, as fitted to almost any cartridge cantilever by Expert Pickups Limited. This measure will markedly reduce hiss and will often provide sound of almost unbelievably better quality than will the now-standard 0.0025-inch diamond. For the small sum involved, some £3.50 if one already has an old stylus assembly to which the new diamond may be fitted, the returns are considerable. A bonus for those who can bear to throw nothing away is that a component, of which only the tip is worn out, can be given a new lease of useful life.

The cartridge to be used depends almost entirely on the depth of one's pocket. Many modern designs have easily interchangeable stylus assemblies, and this should certainly be the type chosen if one is setting up from the beginning; such cartridges permit one to change quickly from LP to 78 stylus, with no need to change tracking distance or pressure. One may in this way be able to justify one good quality cartridge instead of two more modest ones. The new Ortofon M15 springs to mind as embodying this principle as do most of the Shure models; one's choice then depends on economics and on the standard of the rest of the equipment. I use a Shure M44, with 0.0035-inch diamond and obtain excellent results with almost all lateral-cut 78s. The best sounds that I have yet heard with a jewelled stylus were given by the Ortofon 'C' with factory-fitted oversize diamond, and it is worth looking out for such examples of top quality but fairly venerable equipment, often offered very cheaply by an owner intent on the very latest model. The only problem with the Ortofon 'C' is that it is a Mono cartridge with virtually no vertical compliance; thus, small bumps or warps in a record tend to cause difficulties with tracking. The pickup arm depends largely upon the class of cartridge selected and so is governed by the standard of reproduction demanded from LPs. If, however, one uses a cartridge with a non-interchangeable stylus assembly one may need to change heads fairly often, and this fact should be borne in mind when selecting the arm.

The selection of a suitable turntable is likely to cause problems greater than those of choosing from the extremely wide range of available cartridges. So-called 78 rpm records may play at any speed in the range 65 - 90 rpm, and still higher speeds are used for Pathés. The only modern motor that I know to be at all suitable is the Goldring-Lenco; there are several models, G.99, G.L.69, G.L.75, etc. I use the now obsolete model 88, readily available secondhand. All these models are continuously variable in the range 30 - 86 rpm approximately, and may be modified to run at still higher speeds outside the available range of these models. Unfortunately, it seems to be true that, in the price range that most of us can afford, it is impossible to construct a motor that gives one both a wide speed variation and also that freedom from mechanical rumble that is essential when the rest of the apparatus is of the highest quality and thus liable to reproduce rumble to an embarrassing degree, particularly on stereo records. Rumble is not generally a problem with 78s since early recordings did not register very low frequencies and it may be assumed that anything below 100 Hz is mechanical rather than musical noise and may be safely removed, without impairing the music, by using the bass cut of the amplifier. The fact must be faced that the turntable with wide speed variation is unlikely to be rumble-free with stereo LPs, and that the owner of really high-class ancillary apparatus has no choice but to employ two motors. This problem implies in addition

the provision of two arms, although it must be said that rumble is highly subjective and is unlikely to be troublesome to everyone. The only consolation is that a secondhand motor for 78s is unlikely to be expensive.

An amplifier for a high reserve of power is essential. Apart from the fact that most collectors of vocal records seem to like their music very loud, 78s tend to be somewhat 'peaky' and the amplifier must handle these peaks without distortion. Further, to minimise surface noise and rumble various filtering devices are used, and each filter stage reduces the strength of the signal, thus necessitating a high setting of the volume control to maintain the same sound level. Hence, to maintain an adequate power reserve when severe filtering is employed, one will require a more powerful amplifier than would be necessary when playing modern records, which require little filtering. With this in mind I would suggest that an amplifier capable of delivering 15 watts rms per channel into 15 ohm loudspeakers is the minimum power at which to aim.

The pre-amplifier raises questions of somewhat greater complexity. The problem of rumble and hiss have already been mentioned; to minimise these the pre-amplifier should have comprehensive controls to attenuate bass and treble response, and to introduce steep-cutting filters. The only current model I know offering these facilities is the Quad 33 which, in combination with the Quad 303, gives 30 watts per channel into 15 ohms, and this has proved to yield excellent results. At £98 for the two units, however, it represents more of an ideal than a reality for many, and here again the 'For Sale' columns of the audio press may be the answer. Most audio equipment dealers take old equipment in part-exchange, and the current resale price of an overhauled and guaranteed Quad 2 stereo control unit with two power amplifiers is £40 - £45. A well tried design with filtering systems virtually identical to those of the model 33/303, its lower power output may necessitate operation at a much lower volume level in order to satisfy the conditions outlined above; alternatively one may use loudspeakers of higher conversion efficiency. For the 78 collector, all Quad designs have one truly excellent feature in their slope control, which is continuously variable from zero to 25 dB per octave; this facility, in conjunction with the pre-set turnover points of 5, 7 and 10 kHz and the normal treble control give one a large degree of control over the attenuation of high frequencies. Leak amplifiers, too, formerly employed excellent filtering systems including the continuously variable slope control. Of late, however, this most valuable feature has been replaced by a switched control offering one either 'steep' or 'gradual' slope; such facilities were provided, in conjunction with turnover frequencies of 4, 6 and 9 kHz in the Stereo 30, but this unit has insufficient power to be of real use in this context. Regrettably current Leak models have dispensed altogether with sophisticated filtering, supplying only the ubiquitous High-and-Low Pass filters. Good second hand buys may, however, be made of obsolete Varislope pre-amplifier, in conjunction with the Stereo 20 or, preferably, Stereo 60 power amplifier. I would, in fact, suggest that for anyone wishing to play both 78 rpm and LP records and who does not, for one reason or another, insist upon the very latest stereo equipment the older model of Varislope Stereo pre-amplifier offers the best buy of all. One is enabled to switch from one to another of a most comprehensive range of equalisation characteristics specifically designed for different types of 78 rpm and LP records; it also provides two pickup inputs and a rumble filter, all operated from the front panel. The filtering system offers turnover frequencies of 4, 6, and 9 kHz, and these are, for the 78 collector, rather more suitable than are the 5, 7 and 10 kHz of the Quad.

As mentioned earlier, 78s frequently carry a good deal of non-musical bass, i.e. severe rumble. Application of maximum bass cut on, for example, the Quad pre-amplifier will remove most of this noise, with a quite astonishing effect on the clarity of the sound; it may indeed prove

a revelation to anyone who has assumed that the extraneous noise associated with 78s stems entirely from surface hiss. This latter may be reduced by the use of steep-cutting filters and it will generally be found that the use of a 5 kHz filter at 25 dB per octave will markedly reduce surface hiss without noticeably impairing the quality of the reproduced voice in a vocal record. With Quad pre-amplifiers this represents the most severe cut possible without resorting to the Trable control, the use of which is liable to reduce brilliance; it should thus be used sparingly. With my own ancilliary equipment and room acoustics I have found that a more severe cut is advantageous and, in order to obtain an even lower turnover frequency, my equipment incorporates an additional filtering stage made for me by a local firm, Messrs. Nottingham Audio Services, and such a device is most valuable for the serious collector of 78s. Normally, I operate with the Quad controlset for maximum bass cut and with the filters set at 5 kHz and 25 dB per octave; two stitches then enable me to introduce further filters in series with those of the Quad. The bass filter provides cuts of 120, 70 and 50 Hz, and the treble filter at 5, 4 or 3 kHz with a fixed slope of 15 dB per octave. In practice I find that the least severe bass cut is sufficient to clean up any residual noise in the extreme bass, with consequent improvement in clarity. On the treble side the effect of switching in the external kHz filter is a very marked reduction in surface noise with no audible impairment of vocal brilliance. Use of the 4 and 3 kHz filters can sometimes cause a loss in vocal quality by removing too much treble; this problem may be alleviated by the use of the Quad treble control, a measure which has the effect of steepening the cut on the filter and restoring the bloom to the voice while only partially bringing back the surface noise removed by the 4 and 3 kHz filters.

Some readers will be now be muttering darkly about "all this electronic monkeying about with the sound." To these I plead only that circumstances, domestic or otherwise, do not always permit an acoustic machine to be used. To those less committed to the acoustic method the sound quality attainable with electrical reproduction of old records may well come as a surprise.

A point that may seem too obvious to mention is that it is very much easier to obtain first-rate results with records that are in excellent condition. I have, on several occasions, been astounded at the sound quality obtained by certain collectors whom I have visited, but careful examination has shown that such unusual clarity is invariably associated with records in near-mint condition. The moral is that it is often very well worth paying a little extra to obtain the finest copies.

The loudspeakers used will largely be a function of financial factors, size of room, etc., and smoothness of response must again be a criterion. For a some years I used a pair of Leak 'Sandwich', which gave most gratifying results with old records. Since they also performed adequately with LPs it was not until I was able to accomodate larger enclosures that I found occasion to change from the Leak design, which should, since the introduction of a new model, become available increasingly frequently on the secondhand market. Very fine results are attainable with the Tannoy 'York', but its price and sheer physical size deny it to most people. I am now using the same firm's 'Lancaster' design and this gives one something of that unburstable feeling obtainable with a large enclosure; all the Tannoy models have individual controls enabling one to adjust the loudspeaker characteristics according to room acoustics, and I recommend them without qualification. Readers may know that of all the components in the audio chain none is so intensely subjective nor so sensitive to room acoustics as is the loudspeaker. They will also know that no technical specification can replace an actual listening test, and the fact that no high fidelity showroom is likely to have the same ancilliary equipment or acoustics as those at home means that one should press any would-be vendor to

allow trial of the speaker in one's own lounge. This may be more difficult when purchasing speakers secondhand, and it may be useful to mention that I have heard good results with the Wharfedale W3 system, the same firm's Airedale - rather large for many rooms - and some of the Goodman range of dual concentric designs, in home-built enclosures. I have also tried out the Quad electrostatic loudspeaker, but found it very easy to overload the unit on the peaks and crescendi. Any one fortunate enough to have ample space available may well be able to profit from the fact that an increasing number of people, finding perhaps that most modern houses are too small for large loudspeaker enclosures, are disposing of the latter in favour of the bookshelf designs. Examination of the secondhand market may, in this connection, prove particularly worthwhile.

(1) 'The Reproduction of Old Records'. Record Review, March, 1970.

Expert Pickups, P.O. Box 3, Ashstead, Surrey.

Nottingham Audio Services, 15, Foxhall Road, Forest Fields, Nottingham NG7 6NA.

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Editor's note: Although they may seem rather 'old' now, I use Garrard model 201 turntables which have in the centre very heavy 'fly-wheels' which are in fact the rotors because the 'windings' are around the outside. In their day they were described by the makers as heavy-duty models, or broadcast-studio models. They are very smooth running and very reliable. If you can find one in serviceable condition I am sure you will not be disappointed. They have continuously variable speed control from stop to about 100 rpm. They are very difficult to find these days.

* * * * *

THE LEGENDARY CROSBY

by John D. Bassett

(The International Crosby Circle)

"I've Got the Girl"

Recorded 18th. October, 1926. Issued on Columbia 4310 (W142785-3)

Bing Crosby was twenty-two years old when he made his first commercial record with college pal, Al Rinker. It was to be another year before Harry Barris was to join them, and this would lead to the trio becoming known as "The Rhythm Boys". However, in October 1926 as Bing and Al walked into the recording studio (a converted warehouse in Los Angeles, little did they realise that within twelve months they would be singing with Paul Whiteman's Orchestra, alongside some of the biggest names in the history of jazz.... Bix Beiderbecke, Frankie Trumbauer, the Dorseys, Venuti and Lang.... all part of the great Whiteman organisation.

There was no solo work in "I've got the girl".... Bing and Al duetted the entire vocal, therefore individual identification is almost impossible. The accompaniment, Don Clark's Biltmore Orchestra, was labelled as "The Charleston Serenaders" (with vocal refrain). Bing's name wasn't to appear on a label until 1929.

It is known that other titles were recorded at the same session, but the possible inclusion of a Crosby vocal on most of these is unknown. However, at least one other title did feature Bing, but alas, the item in question, "Don't Somebody Need Somebody" (W142786), has remained unissued for forty-five years.

Today, an E+ copy of Columbia 4310 will sell for £5, its U.S.A. and Australian equivalents selling for almost the same. Apart from its appearance on a private limited LP pressing a few years ago, the recording has never been made commercially available on microgroove.

Let us now span the years and look at Bing's successful recording career as it stands today. On 9th. June, 1960 the Chamber of Commerce presented him with a platinum disc to commemorate his 200,000,000th record sold from 2,600 'singles' and 125 albums. By July, 1964, his world sales had reached 250,000,000 and by 1970 were approaching 350,000,000. By December, 1967,

his recording of "White Christmas" had sold 30,000,000 copies.

Little wonder that Bing is considered by many to be the greatest entertainer in the history of showbusiness. His success has never been equalled by any other artiste in the same field of entertainment, and now, almost seventy years of age, Bing can still "carry a tune" as well as he could on that eventful October day nearly half a century ago.

* * * * *

THIS MAY BE YOUR LAST CHANCE !!!

by Ernie Bayly

It is well known what a wealth of recorded material sits upon the shelves at Hayes, the legendary home of the E.M.I. Ltd as we know it today - formerly His Master's Voice so far as readers of this magazine are concerned. I have been privileged to enter the room wherein the metal masters of some of the early recordings are kept locked. One may reach out a hand and find a Melba..... or even something more precious. After much persuasion, in conjunction with the British Institute of Recorded Sound, E.M.I. Ltd has offered to make available on a limited edition, subscription basis, annual issues of a small number of these rarities. They are to be 78 rpm discs pressed FROM THE ORIGINAL MASTERS in vinyl. An expert advisory committee (comprising The Earl of Harewood, Richard Bebb, J.H. Freestone, Vivian Liff, Andrew Porter and Desmond Shawe-Taylor) has selected material to make twenty double-sided records in this special series for 1971.

BUT... there must be sufficient paid-up subscriptions by 30th. June, 1971, before pressing will be undertaken in this 'Historic Masters Series'. The records are available to subscription ONLY. An edition of each record will be made which will correspond with the number of prepaid orders received. No further stocks will be held. So, if you have limited resources and wonder if you are investing your money wisely, the answer is, "Yes", for their value will never diminish. Mr. Liff has heard the advance pressings and advises me that being in vinyl, and played with a light weight pickup, the quality of reproduction is amazingly good.

The price is only £1.25 each (North America \$3.50) including postage and packing.

Order with remittance should be sent to The British Institute of Recorded Sound, 29, Exhibition Road, London SW7 2AS, by 30th. June, 1971. Remember that these will be direct pressing and not dubbings. Remember that the vaults will only be unlocked if there is sufficient support. You are requested to give this project careful consideration. Distribution of the records will begin in October, 1971.

The records to be included in the first release will be

HMA1=Conchita Supervia=Lullaby (Scott) previously unissued Parlophone (LC3007)

" " =When I bring to you coloured to you (Carpenter) unissued Parlo. (LC3006)

HMA2=Fernando de Lucia=Serenamente (Barthelemy) 13334b:2-52772/Ah Surrentina (de Curtis 13339; 2-52774)

HMA3=Hina Spani=Seis Canciones; Cancion del carretero (Buchardo; BM1585-2; AV32) Dia del feste (Ugarte; BM1584-2; DA1226)

HMA4=Francesco Tamagno=Otello; Ora e per sempre addio (3025FT, unpublished)/Trovatore; Di pira, 3012FT unpublished)

HMB5=Mattia Battistini & E. Barbieri=Trovatore Mira d'acerbe lagrime... Vivra contende il giubilo (28151-6; 054452/3)

HMB6=Selma Kurz=Ernani, Ernani, involami (2070c; 053254)/Trovatore D'amor sull'ali rosee (571m; 053279)

HMB7=Dimitri Smirnov=Huguenots; plus blanche (2857c/022338)/Carmen; la fleur (2689c; 022312)

HMB8=Dimitri Smirnov=Ruslan & Ludmilla=There is a deserted land (2853c; 022334)/Rusalka; Unwillingly to these sad shores (2854c; 022357)

HMB9=Eugenio Giraldoni=Otello=Credo; Era la notte (Xph 1512/3; Fonotipia 39446/5)

- HMB10= Felia Litvinne=Aida; Grace, pitie (Xph694)/Cav. Rusticana; Voi Sapete (Xph675; Fonotipia 39052)
 HMB11= Conchita Supervia= Damnation de Faust: Autrefois un roi de Thule (XXP7314; Odeon unpublished)
 Faust; Il etait un roi de Thule (XXP7313-2; Odeon unpublished)
 HMB12= Vanni-Marcoux; Cleopatre; A-t-il dit vrai? (2W595; DB4822)/Hamlet; J'ai pu frapper (2W594; DB4822)
 HMB13= Maria Nemeth= Forza del Destino; Madre pietosa vergine; Pace, pace mio dio (CA78-2/79-1; ES571)
 HMB14= Lucien Fugere; Louis; Voire naitre une enfant (WLX646; Columbia unpublished)/
 Reynaldo Hahn; Maid of Athens (Gommod) (WLX374-1) Columbia unpublished
 HMB15= Maggie Teyte= Le temps des lilas (Chausson) (2EA10316; DB6179 -unissued)/Belle lune d'argent
 (Hahn)/Papillons (Chausson) (2EA10317; DB6179-unissued)
 HMB16= Eva von der Osten= Lohengrin= Einsm in trüben tagen/Euch Lüften (2295c/2296c; 043196/7)
 HMB17= Giovanni Zenatello & Giuseppe Noto= Otello; Si pel ciel; Dio mi potevi (CR499/500;
 unpublished- recorded at a public performance at the Royal Opera House,
 Covent Garden in 1926)
 HMB18= Eugenia Zbruyeva= A Life for the Tsar: Vanya's recitative & aria with chorus, Act 4.
 (2921c/2311c; 023142/1)

- HMB19= Lotte Schoene; Manon= Gavotte ; Adieu notre petite table (in German) (CLR5349/48; EJ669)
 HMB20= Olimpia Boronat= Puritani= Qui la voce (1505c; 053282)/Ave Maria (Bach-Gommod) (15442; 053190x)

*** Unless otherwise indicated all original records from either G&T or H.M.V.

++++ You may order any, or, all of these, or more than one of each.

* * * * *

SHERLOCK HOLMES? NO, IT'S "SHELLAC HAYES"

by Jim Hayes

DECCA U.S.A. commenced issuing 78 rpm disc gramophone records circa August, 1934. They ceased issuing them sometime in 1959(? - date unknown to me). During the quarter of a century and more, of their 78 rpm issues, a veritable host of sounds was recorded and made available. I am trying to document all DECCA U.S.A. 78 rpm recordings (I.E. Matrices) and issue output (i.e. catalogue series). The following gives a brief outline of my self-imposed task.

MATRICES: JACK KAPP, prior to founding Decca U.S.A., was an employee of the Brunswick Record Corporation. It appears that when he left Brunswick, he took their recording files (and Bing Crosby!) with him, as the numbering systems he chose to use for his New York and Chicago studios, were continuations of the Brunswick series. The earliest New York Decca matrix known to me is 38290, c. 13th. August, 1934, "Down by the old mill stream" by Guy Lombardo and his Royal Canadians, released on Decca 102.

The earliest Chicago Decca matrix I have is 9289, c. 13th. August, 1934, "I got to have a little more" by The Mississippi Mudder (Mud Dauber Joe), released on Decca 7008.

Decca also had recording studios in Los Angeles: DLA1, c. 8th. August, 1934 "Poor unlucky Cowboy" by Stuart Hamblin and his Covered Wagon Jubilee, release number unknown to me (5???) - and in San Francisco: DSF1 is not known, but DSF7 (no date known) "I'm groing fonder of you" by Williams & Walsh and their Hotel Mark Hopkins Orchestra, released on Decca 329.

To re-iterate = August 1934, Decca U.S.A. commenced recording. New York studios use a matrix series numbered circa 38290 upwards. Chicago studios use a matrix series circa 9289 upwards. Los Angeles studios start with DLA1, San Francisco studios start with DSF1.

In due course, the New York system (38290 upwards) reached 39999 on 23rd. September, 1935, and then jumped to 60000, ('Charmaine' by Jimmie Lunceford & his Orchestra, never issued) on the same date. N.B. There are no Decca matrices numbered from 40000 to 59000. The Chicago system (9289 upwards) presumably reached 9999 though the highest number known is 9960 (no date known) 'Old Fashioned Love' by Clyde McCoy and his Orchestra, on Decca 509 recorded on or before 15th. May, 1935, and then jumped to 90000 (15th. May, 1935) 'Stingaree Mama Blues by
 (continued on page 44)

Obituary

W A L T E R S C A N L A N (Walter van Brunt) died on Sunday 11th. April, 1971 following an operation, which was the result of a fall breaking his hip. He was born on 22nd. April 1892, and was one of the few 'old timers' of record-making still alive. He began making records at the age of sixteen in 1908. He was one of Mr. Edison's favourite singers and was selected by him to record his favourite song "I'll take you home again Kathleen". In fact, he remade it for Edison several times over the years.

As a 'boy wonder' he soon had begun making records for companies other than Edison, Victor Everlasting and Columbia. His version of "In the shade of the old apple tree" for Everlasting is one of the very few to include the second verse.

He often substituted for Billy Murray in the American (Premier) Quartet as that singer was such an ardent baseball fan that he tended to forget his singing engagements! The 1912 season must have been a good one for Walter appeared in numerous of the Quartet's records in that year..... "There is silver now where once was gold", "Let's make love among the roses", "I want a girl just like the girl who married dear old dad", being a few of them. Ada Jones was a popular singing star of many record companies, but Billy Murray had an exclusive contract for some while with Edison. During that period, Walter Scanlan was her partner on makes of records other than Edison and though she was twenty years his senior, they made excellent duets together.

Commencing during World War I, he appeared in the musical stage shows in New York, including Victor Herbert's "Eileen" in 1917. It was at that time that he adopted the name Scanlan instead of his Van Brunt, which seemed inappropriate for the Irish subject of "Eileen". Around 1928 he recorded duets with Billy Murray under their own names and under "Saunders and White". They were also "vocal refrain" on various band recordings!

During the 1930's he was kept busy on the radio in a quartet named "Golden Memory Boys" and took part in commercials, during one of which he strained his voice, and had to discontinue singing, after which he devoted his time to producing radio programmes in New York. Although his voice returned, he never sang again professionally.

His last years were spent living near one of his daughters in Ohio, where he was a regular reader of this magazine.

Springback James on Decca 7119.

The Los Angeles system (DLA1 upwards), reached at least DLA3015 (1st. June, 1942) "Be Careful it's my heart" by Bing Crosby, on Decca 18424, but the next number known is prefixed L (i.e. L3025, 8th. June, 1942) "Adeste Fidelis" by Bing, (no release number known), i.e. DLA disappeared, and was replaced by L. The San Francisco system (DSF1 upwards) expired circa DSF11 (no date known) "Seein' is Believin'" by Guy Lombardo and his Royal Canadians on Decca 454.

Later on again, circa October, 1950, the New York system (60000 upwards) reached 76999 (no details known), and then jumped to 80000. N.B. There are no Decca matrices numbered from 77000 to 79999. The Chicago system (90000 upwards) reached at least 93851 (25th. November, 1941) "Separation Day Blues" by Peetie Wheatstraw on Decca 7901, and then presumably expired.

The Los Angeles system (L3025 upwards) continued on its merry way.

Finally (as regards 78 rpm recordings, that is!), the New York system (80000 upwards) reached 89999 (no details known). I do not know which matrix was allocated to the L A S T 78 rpm recording, but my New York matrix file ends with number 106999. The Los Angeles system (L3025 kept on and on. Final matrix number allocation not known, and my list ends with L11499.

CATALOGUE SERIES

DECCA U.S.A. offered a wide variety of recorded sound on 78rpm disc gramophone records. The following is a list of all the 78 rpm label series known to me (All are double-sided)

- 1 series. 10" Blue label, Popular. 1 - 14. circa 1947
- 100 series. 10" Blue (later black) label. Popular. 100 - 4461. 1934 - c.1948
- 5000 series. 10" Blue label. Hill Billy details required
- 7000 series. 10" Blue label. Race. 7000 - 7910
- 8500 series. 10" Blue Label. Sepia 8500 - 8673. c.1941 - c.1946
- 10000 series. 10" Blue (later black) label. Mexican details required
- 11000 series. 10" ? Sepia 11000 - 11004 ?
- 11000 series. 10" Maroon label. Collectors' Classics. 11000 - 11087 ?
- 12000 series. 10" Blue (later black) label. Irish details required
- 14000 series. 10" Blue (later black) label. Scottish " "
- 14500 series. 10" Purple label. Faith. 14500 - 14609?
- 15000 series. 12" Blue label. Popular details required
- 16000 series. 10" Gold label. Classical. 16000 - 16048?
- 17250 series. 10" Black label. Calypso (Editor's note: Those I have in this series are blue label, so is this another which changed colour?)
- 18000 series. 10" Red (later black) label. International (later Popular).
18000 - 18923. c.1940 - c.1948
- 20000 series. 10" Red label. Classical details required
- 21000 series. 10" Red (later black) label. Hispana " "
- 23000 series. 10" Red (later black) label. Personality. 23000 - 23999. 1936 - ?
- 24000 series. 10" Black label. Personality. 24000 - 24999?
- 25000 series. 10" Black label. Collectors'. 25000 - 25505?
- 25000 series. 12" Red label. Classical details required
- 27000 series. 10" Black label. Personality. 27000 - 30000 and beyond?
- 29000 series. 12" Red (later black) Personality details required
- 40000 series. 10" Maroon label. Speciality. 40000 - 40246?
- 45000 series. 10" Black label. International. 45000 - 45165?
- 46000 series. 10" Black label. Country. 46000 - 46407?
- 48000 series. 10" Black label. Sepia (later 'Rhythm and Blues') 48000 - 48337?
- 50000 series. 10" Black label. Latin American. details required

75000 series 12" White label.	Speciality.	details required
88000 series 10" Varicoloured label.	Unbreakable.	" "
90000 series 12" White label.	Unbreakable.	" "
LS1 series 10" White label.	Educational	" "

DECCA U.S.A. matrices appeared on at least seven English labels; Brunswick, Columbia, Decca, Panachord, Parlophone, Rex and Vocalion, as well as one labels in Australia, Canada, Germany, India, Ireland and South Africa to name a few!

Anyone interested in DECCA U.S.A. matrix and catalogue research and those able to supply details which I need above are requested to contact Jim Hayes, 161. Bowland Drive, Liverpool L21 0JA

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ELECTRICAL REPRODUCTION OF ACOUSTICAL RECORDS

by B.A. WILLIAMSON

The article by Mr. H. Custer in the 'Talking Machine Review' of August, 1970, on an adaptation for electrical reproduction of cylinders reminds me that I have intended for some time to construct something similar and it's failure to reach fruition indicates the idle sort of fellow I am. However, having a little experience and less technical knowledge of the subject, I feel completely free to comment.

I have attempted to play vertical cut discs using a stereo pickup without special adjustment or adaptation. My one and only 'Marathon' record produces a choked effect with an excess of surface noise, but this is very little different from playing it with a turned-and-tilted soundbox or with a Pathé reproducer fitted with a steel needle. The Pathé groove is too wide and too shallow to permit proper tracking with the modern unweighted stylus. The best results come from Edison discs.

The use of the stereo cartridge in this way renders it sensitive to "other than vertical" effects just as its use with lateral records renders it sensitive to "other than lateral" effects, but there is a little less extraneous noise with Edison records. This is presumably due to the superior material and finish of these discs compared with the shellac. Nevertheless reproduction is inferior to the reproduction from an Edison reproducer. Whether this deficiency is due to corrective characteristics in the modern equipment or lack of weight on the stylus I do not know, but the treble attenuation is very obvious. (The diameter of needle may be an influence! See Mr. Henstock's article in this issue—Editor)

This experience and a general dissatisfaction with electrical reproduction of lateral discs of the early period leads me to question whether there is much to be gained from the use of other than highly specialised electrical equipment for this purpose. I hasten to add that I am reluctant to subject records which have survived forty to fifty years to the rigours of a steel needle, and finding fibres limit the volume too much I usually accept the best my loudspeakers can offer.

Considerable variation is noticed when a record is played on a number of acoustic machines electrical apparatus adding a further and most noticeable variation. The amateur collector can only use his ears to judge which is the most real, but unfortunately the modern listener is usually unfamiliar with the sound of unamplified music and is, in consequence, a poorer judge than his grandfather might have been. It is a common experience nowadays for people to express a preference for some modern mini-tenor to Caruso because of the better recording(?) and it is futile to prove that clever microphonics, echo-chambers, etc. make up for unreality. If you have a taste for opera you can re-tune yourself to realism at a live performance. We have not yet reached the stage of an operatic death scene marred by microphone lead entanglement. You may not hear the voice of a McCormack in either Sadler's Wells or D'Oyly Carte companies, but one is better placed to judge both quality and realism after having these excellent companies.

(continued on page 48)

A C H A R T P R E P A R E D B Y L E O N A R D P E T T S
S H O W I N G T H E A L L O C A T I O N o f C A
F O R T H E ' B L O C K - N U M B E R I N G ' (

	English		Portuguese Spanish		Russian Servian Polish		Norwegian Swedish Danish Finnish		French	
	Gramo	Zono	Gramo	Zono	Gramo	Zono	Gramo	Zono	Gramo	Zono
Band	1	40000	60000	50000	20000	60000	80000	70000	30000	80000
Orchestra	500	40500	60500	50500	20500	60500	80500	70500	30500	80500
Talking	1000	41000	61000	51000	21000	61000	81000	71000	31000	81000
Hebrew	1500									
Vocal : Male	2000	42000	62000	52000	22000	62000	82000	72000	32000	82000
Vocal : Female	3000	43000	63000	53000	23000	63000	83000	73000	33000	83000
Duet and Quartette	4000	44000	64000	54000	24000	64000	84000	74000	34000	84000
Chorus	4500	44500	64500	54500	24500	64500	84500	74500	34500	84500
Sacred Choir	4750	44750	64750	54750	24750	64750	84750	74750	34750	84750
Cornet	5000	45000	65000	55000	25000	65000	85000	75000	35000	85000
Piano	5500	45500	65500	55500	25500	65500	85500	75500	35500	85500
Clarionet	6000	46000	66000	56000	26000	66000	86000	76000	36000	86000
Banjo	6250	46250	66250	56250	26250	66250	86250	76250	36250	86250
Bagpipes with drums	6500	46500	66500	56500	26500	66500	86500	76500	36500	86500
Bugle Calls	6700	46700	66700	56700	26700	66700	86700	76700	36700	86700
Xylophone	6750	46750	66750	56750	26750	66750	86750	76750	36750	86750
Trombone	7000	47000	67000	57000	27000	67000	87000	77000	37000	87000
Mandoline	7250	47250	67250	57250	27250	67250	87250	77250	37250	87250
Bassoon	7550	47550	67550	57550	27550	67550	87550	77550	37550	87550
Bagpipes	7700	47700	67700	57700	27700	67700	87700	77700	37700	87700
Cello	7850	47850	67850	57850	27850	67850	87850	77850	37850	87850
Violin	7900	47900	67900	57900	27900	67900	87900	77900	37900	87900
Instrumental Duet/quartet	8000	48000	68000	58000	28000	68000	88000	78000	38000	88000
Balalaika	8500	48500	68500	58500	28500	68500	88500	78500	38500	88500
Piccolo	9000	49000	69000	59000	29000	69000	89000	79000	39000	89000
Harmonica & Concertina	9100	49100	69100	59100	29100	69100	89100	79100	39100	89100
Flute	9150	49150	69150	59150	29150	69150	89150	79150	39150	89150
Diverse / Sundries	9250	49250	69250	59250	29250	69250	89250	79250	39250	89250
Viola	9800	49800	69800	59800	29800	69800	89800	79800	39800	89800

N o t e : The Zonophone catalogue numbers above are those allocated after The Gramophone Company regained control, and would have commenced 1904c.

TALOGUE NUMBERS by THE GRAMOPHONE COMPANY
F ITS SINGLE SIDED RECORDS.

Italian		German Bohemian		Dutch		Eastern Hebrew Greek Turkish Bohemian		Balkan States	
Gramo	Zono	Gramo	Zono	Gramo	Zono	Gramo	Zono	Gramo	Zono
50000	90000	40000	20000	90000	30000	10000	100000	70000	
50500	90500	40500	20500	90500	30500	10500	100500	70500	
51000	91000	41000	21000	91000	31000	11000	101000	71000	
						11500			
52000	92000	42000	22000	92000	32000	12000	102000	72000	
53000	93000	43000	23000	93000	33000	13000	103000	73000	
54000	94000	44000	24000	94000	34000	14000	104000	74000	
54500	94500	44500	24500	94500	34500	14500	104500	74500	
54750	94750	44750	24750	94750	34750	14750	104750	74750	
55000	95000	45000	25000	95000	35000	15000	105000	75000	
55500	95500	45500	25500	95500	35500	15500	105500	75500	
56000	96000	46000	26000	96000	36000	16000	106000	76000	
56250	96250	46250	26250	96250	36250	16250	106250	76250	
56500	96500	46500	26500	96500	36500	16500	106500	76500	
56700	96700	46700	26700	96700	36700	16700	106700	76700	
56750	96750	46750	26750	96750	36750	16750	106750	76750	
57000	97000	47000	27000	97000	37000	17000	107000	77000	
57250	97250	47250	27250	97250	37250	17250	107250	77250	
57550	97550	47550	26550	97550	37550	17550	107550	77550	
57700	97700	47700	26700	97700	37700	17700	107700	77700	
57850	97850	47850	26850	97850	37850	17850	107850	77850	
57900	97900	47900	26900	97900	37900	17900	107900	77900	
58000	98000	48000	28000	98000	38000	18000	108000	78000	
58500	98500	48500	28500	98500	38500	18500	108500	78500	
59000	99000	49000	29000	99000	39000	19000	109000	79000	
59100	99100	49100	29100	99100	39100	19100	109100	79100	
59150	99150	49150	29150	99150	39150	19150	109150	79150	
59250	99250	49250	29250	99250	39250	19250	109250	79250	
59800	99800	49800	29800	99800	39800	19800	109800	79800	

The advantages of electrical reproduction are in volume control and some form of treble and bass lift and cut. The extra volume and ability to vary distortion often enable me to understand words which present difficulty, and in an odd way these words remain intelligible thereafter. Similarly it is possible to detect instrumental nuances which would otherwise remain as sounds in eclipse.

On the debit side, I find surface noise harder to bear than the hiss from a horn. This surface noise has me operating the treble cut resulting in a smoother less intelligible, rounded and thoroughly emasculated sound. There is never the sharpness of attack which an open horn machine with mica diaphragm brings out from an acoustic record. The same machine will play an electric record abominably making it over-shrill.

To reinforce myself in this view I have written this while listening for a part of the time to two records in good condition. The first (H.M.V. B1380 'The moon hath raised its lamp above' and 'On to the field...' sung by Sydney Coltham and Peter Dawson about 1921). It played excellently on the acoustic machine but the accompaniment was an homogenised modge. The slight improvement in the orchestration was more than offset by the loss in the voices on the electrical turntable. The second record (H.M.V. DA760 'Oh how I miss you/You forgot' by John McCormack about 1926) played predictably well on the modern equipment but stridently on the horn machine, the diaphragm failing to cope with the details of the accompaniment, but not so mody as previously.

Without the experience of electrical reproduction from cylinders I feel that all the same factors would apply unless some specially designed electrical equipment is used. Certainly any attempt to load additional mass on to the vibratory system will cause loss of higher frequencies and no amplifier will recapture what has been lost.

Experiments of this sort have a use but the results should be viewed in the light of all their limitations. Perhaps I should mark all my records with an indication of which of my gramophones plays them best. A good idea I think, but as I started by saying, I'm an idle sort of fellow.

* * * * *

RECORD REVIEWS

by Ernie Bayly

Top Classic BB45024 'ZARAH LEANDER'

(singing Ich weiss, es wird einmal ein wunder geseh'n; Kann denn liebe sünde sein?; Kinostar; Heut' lad' ich mir die liebe ein; Ein paar tränen werd' ich weinen; Und dann tanz' ich einen czardas; Einen wie dich könnt' ich lieben; Jede nacht ein neues glück; Ein keiner akkord auf meiner klavier; Gebundene hände; Wen ich liebe; Blaue Husaren)

Top Classic records are produced by Metronome Records of Hamburg and the record under review is one of a series called 'Lieblinge einer Generation' (which I would translate as 'Loved ones of a generation ago'). It is a long series of at least 32 records, for little illustrations of their sleeves (they are LP reissues from 78 rpm's) are shown on the sleeve of this one. When I read the words printed on the sleeve 'Historische Aufnahmen technisch verbessert' I gasped and said 'No!', for I have suffered 'technically improved' transfers from 78s on previous occasions, such as a hideous effort by French H.M.V. (now on World Record Club, I believe) of some early recordings by Maurice Chevalier. I decided to let my ears be the judge..... and I was extremely pleasantly surprised. This record really is an IMPROVEMENT on the 78s. We have a very clean reproduction with the hiss almost entirely eliminated but the sibilants are not cut off. On 'Wen Ich liebe' there is a trace of hiss, for instance, but it is only a trace. Bear in mind that these records were made originally, I presume, during the 1930's. German recording was at a very high standard then. I must congratulate 'Metronome' because they have not ruined these recreations with a nasty false echo, nor with what I consider equally poor, the system whereby the 78s are re-recorded, so it seems, a long way from a new microphone, plus

echo, giving the impression that one is hearing the amplified voice of a singer from the other end of a railway tunnel, losing the subtleties of the voice. No, mercifully, this is not here. I only hope that Metronome have used the same technique for the other discs in this important series. Perhaps at a later date we shall be able to review some of the others. The voice of Miss Leander is an acquired taste. If you do not know Miss Leander's work, how may I describe it? A very deep contralto... say, imagine Dame Clara Butt in later years singing fox trots or seductively and softly singing romantic numbers! I like this type of voice! (Another I should like to hear more of is the French Suzy Solidor.) This LP is representative of Zarah Leander's work, containing a variety of types of song. She was of Swedish origin and became a famous cabaret star in Berlin. There are no sleeve notes, so I do not know the original labels of the discs re-issued, but I assume Odeon, for that is the form in which I have met them as 78s. (Perhaps this lack of information is the sole criticism I have.) At 7.50 Deutsch Marks, this record comes in the "cheap labels" category, but the efforts in its making are very far from cheap. I should have liked to have heard again the song "Yes Sir!" - but perhaps that will come in another selection by this artist. I can thoroughly recommend this record. I do not know who stocks this make outside Germany so here is the address :- Metronome Records, 2000 Hamburg 1, Heidenkampsweg, 76B, Germany. (Others in the series 'Liebliche einer Generation' include Peter Anders, Joseph Schmidt, Franz Völker, Will Glahn, Barnabas von Géczy, George Boulanger, Rudi Schuricke, etc.)

* * * * * *

Pearl GEM101 Great Virtuosi of the Golden Age, Vol. 1. The Violin

Eugene Ysaye - Vieuxtemps: Rondino Op. 32 - Wieniawski: Mazurkas Op. 19 - Mendelssohn: Finale from E minor Concerto. Mischa Elman - Schubert: Ave Maria (1913). Pablo de Sarasate - (his own compositions) Zigeunerweisen - Tarantella - Zapateado (1904). Maud Powell - Beethoven: Minuet in G (1916). Joseph Joachim - Brahms: Hungarian Dance No. 1 - Bach: Prelude in G minor (1903).

Owing to the age of the originals from which this record is compiled, we must set a different criterion of judgement upon the review. The violin was a very difficult instrument to record upon the early discs and one assumes that none of the virtuosi whose work is re-issued upon this disc played anything like a 'Stroh violin' for the occasion. Also, early records of such instrumentalists as these are rarely found in original form, thus the proprietors of Pearl records would not have a great choice of copies from which to choose. Thus you must not be surprised to hear "surface noise" on this LP. It sounds as if the volume had to be magnified in the transfer, which would have magnified the surface noise. Joachim's originals were made in 1903 when he was seventy-two and in his lifetime he had been a friend of Brahms and Schumann, so he is an important link with another age, even more significantly than when we think of very old people nowadays. Similarly Sarasate and Ysaye belonged to a different world of the nineteenth century. Style of playing and interpretation may have been different then, but all of those represented upon this record were the masters of their craft upon their chosen instrument, which is clearly evident despite the difficulty of recording. It is a very interesting collection, for among the maturer players, we have an 'early' recording by Mischa Elman, whose style, perhaps, bridges a gap between the two centuries. He was already very accomplished. I had not previously heard Maud Powell and I enjoyed being 'introduced' to her in her reading of this familiar Beethoven Minuet. Who has not heard this delightful piece of music slaughtered elsewhere? Sarasate's tone is apparent and I particularly like his Zapateado. His Zigeunerweisen is also a delight. The contributions from Ysaye on this record are doubly interesting for two of them, the Vieuxtemps Rondino & Wieniawski Mazurkas were compositions of his teachers. Taste is individual, but I feel that there is a tendency in record-collecting to

overlook the important instrumental recordings and if Pearl records are able to continue their present series we may see some redress to this. To reissue early violin recordings is courageous in the face of the twofold 'difficulty' of taste and quality of original recording. Do not take this latter to infer that the 'transfers' are poor....this is not so, but in order to preserve nuances and tone frequencies there may be a little more surface noise than those who collect 'vocals' or 'bands' are accustomed. But, if you are interested in MUSIC and its development, I can recommend this record and am sure you will not be disappointed. the same holds for the next

Pearl GEM103 Great Virtuosi of the Golden Age, Vol.3. Vladimir de Pachmann.

I am sure that there could never have been a more eccentric concert pianist. As the sleeve notes suggest, his repertoire was somewhat influenced by his delicate build, leading to a lightness of touch in quieter passages. Apart from his eccentricity, he was an individualist owing little or nothing to influences before him. You might not like his individual interpretations, but I find his playing of Chopin very acceptable... due no doubt to his individualism. Make allowances again for the quality of the originals which have not captured the full tones of the piano. I had a minor shock on hearing the 'Octave Etude' for here it sounds somewhat like a piece of early 'Ragtime' playing- no fault of Pearl Records, but the 1907 original. This disc includes nine Chopin "pieces", four Mendelssohn, of which I prefer 'Venetian Gondola Song Op.30, No.6. I have heard this played less frequently than the other Mendelssohn pieces. But with all of them, Pachmann adds his own flavour. The Schumann 'The Prophet Bird' is exquisite. If you like piano music, this collection is a must for you, because you should have an example of this individual of the history of piano music, for even though an individualist, he must have had some influence. The music played is:- - Chopin; Ballade Op.47; Etude in E minor, Op.25, No.5; Nocturne in G Major, Op.37, No.2; Nocturne in F Major, Op.15, No.1; Octave Etude; Waltz No.6; Waltz No.7 in C sharp minor; Op.64, No.2; Prelude in D Minor, Op.28, No.24; Etude in G flat major, Op.10, No.5; Funeral March from Sonata Op.35.- Mendelssohn; Rondo Capriccioso in E major, Op.14; Venetian Gondola Song, Op.30, No.6; Spinning Song, Op.67, No.4; Spring Song, Op.62. Schumann; The Prophet Bird, Op.82, No.7.

+ * + * + * +

Pearl GEM104 Great Virtuosi of the Golden Age, Frances Alda

This record of the New Zealand-born soprano Frances Alda has been excellently transferred from the originals by Mr. Richard Bebb, who, together with Mr. George Stuart and Mr. Vivian Liff, loaned records from their collections. The originals must have been in fine condition because the surface noise is almost non-existent, yet there is no impression of frequencies lost. As with the two discs reviewed above, recording dates and other details are given upon the record labels. Miss Alda's recordings are all from Victor, her career being mostly in U.S.A. at the New York 'Metropolitan' between 1908 and 1929. With one exception, this record covers the period 1910 - 1914. In his notes, Mr. Bebb says, "However familiar the music may be, one never loses one's concentration when listening to an Alda record." When receiving these records for review I merely looked at the title and picture on the front of the sleeve before listening to the record. Quite truthfully, I did not read the notes until after listening - and concurred with the sentence I quote. Her debut at the Met had brought disheartening reviews, causing her to make renewed efforts because New York abounded with first-class sopranos at that time. Mathilde Marchesi had been her teacher, after which she sang in Paris, Brussels & London before going to New York. Without discussing Alda's repertoire, we have a very interesting selection upon this record including opera and songs, giving what must be an excellent cross-section of her art. I am certain that you too will fall in love with Miss Alda's singing, even if you have never heard her previously. Contained upon this record are:- Gavotte (Massenet, 'Manon') Elle a fui (Offenbach, 'Les Contes d'Hoffman') - Ah, dunque (Catalani, 'Loreley') - Sul fil d'un soffio

(Verdi, 'Falstaff') -Vissi d'arte(Puccini, 'Tosca')-Ancora un passo (Puccini, 'Madama Butterfly')
 O mio babbino caro(Puccini, 'Gianni Sicchi')-O gioia di nube(Wolf-Ferrari, 'Il Segreto di
 Susanna')-Chanson Provençale(dell'Aqua)-Oh, si les fleurs avaient des yeux(Massenet)-Ouvre tes
 yeux bleus(Massenet)- Romance(Debussy)- Morgen (Richard Strauss)- Birth of morn(Leoni).

SEE PAGE 43 for a full listing of Pearl Records.

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OUR ILLUSTRATIONS

We seem to have taken on a cloak of 'Champion of the Edison/Edoson Bell Company', for we previously issued one little catalogue of theirs, and others are on the way.... On page 30 we are privileged to reprint a facsimile (reduced to the size of our pages) of a copy of a letter which Mr. Hough sent to the infant 'Gramophone Company' requesting the facility of being agent. Emile Berliner, Barry Owen and Mr. J. Watson Hawd had been very active in Europe during 1897 and had taken offices in the Cecil Hotel. This was prior to moving to offices in Maiden Lane. From the Cecil Hotel they must have indulged in advertising inviting companies to sell their products. They were also in close contact with Joseph Berliner in Hannover, who was advertising the Gramophone in one way or another. At that stage, too, they were preparing for the Trade Fair in Leipzig held in the Spring of 1898. Many sources claim 1898 as the year of introduction of the Gramophone in London. This may have been the date of the founding of the Gramophone Company, but its inventor was established in London during 1897 as a vendor.

We are grateful to Mr. Edward Broad who loaned us the card advertising Music Master horns, which were the ultimate in wooden horns for phonographs and gramophones. They are still highly prized today. The card showed horns in colour to represent oak, mahogany and walnut, but we are unable to reproduce the colours here. The card was creased, but readers will excuse that when reflecting upon its rarity.

Mr. Jack Gardner kindly supplied us with four photographs of his Pathe Duplex phonograph, giving four views to show the mechanism and also the extra 'sleeve' which fitted upon the standard mandrel to enable the Pathe 'salon' size cylinders to be played. These are often called the intermediate-size, for with a diameter of approximately three inches, they were between the 'standard' and 'concert' sized cylinders. Some of the boxes of this size were illustrated with pictures of Pathe artists. We regret that we are not sure which model number of Pathe duplex phonograph this is.

* * * * *

BOOK REVIEW

by Ernie Bayly

ENGLISH RAGTIME by Edward S. and Steven Walker

This is described as a Discography, an original work in a new field. Recordings of English Ragtime and Syncopated music 1898 to 1920.

When the authors wrote some while ago asking if I knew of early examples of ragtime music which could be included, I am afraid that my rather purist mind thought along the lines of Scott Joplin, James Scott, Louis Chavin, Joseph Lamb, etc. I did not realise that the scope was to be so comprehensive. Ragtime appears to have originated in the American 'mid-west', e.g. St. Louis, but a clue to the contents of the book is given in the introduction - "...it must be remembered that the line of musical communication between America was to London via New York ... much, therefore, of the ragtime to reach England was 'filtered' through the music publishing houses of New York. The result is that it is uncommon to find contemporary recordings in England of what have come to be regarded as the 'classic' rags. There is no alternative but to accept the material which was recorded in England during our time scale and which represents a genuine attempt to interpret ragtime, for example, St. Louis Rag, Grizzly Bear Rag, Smokey Mokes, together with a great deal which represents... the minstrel or black-faced shows, for example,

'New Coon Done Gone', 'Darkies Delight' and the time honoured verse and chorus of the popular song played in ragtime - Hindustan, Indianola, Ja Da." Preference is given to instrumental or orchestral recordings.

As one would expect, recordings of banjos are well represented for banjoists were able to interpret ragtime music readily and we see such familiar names as Charlie Rogers, Olly Oakley, Vess L. Ossman (accompanied by Landon Ronald), Parke Hunter, etc. Melville Gideon is one of the popular piano entertainers included. William 'Billy' Whitlock on xylophone & bells and Alexander Prince on concertina are also included. Then we see De Groot's Orchestra, Royal Court Orchestra, Pathé Dance Orchestra, Royal Military Band and other similar bands/orchestras offering ragtime or syncopated music. The number of record labels quoted is legion.

This is a truly wide-ranging discography breaking new ground to show how the influence of Ragtime imposed itself upon the dance music and popular entertainment of these Islands. It was not solely in such shows as 'Hullo Ragtime' as presented by Albert De Courville, but right through to the 'Saturday Night Hop' in the local village hall.

As we have yet to discover all of the information about every 78 rpm record issued here, this book does not claim to be complete.... in those circumstances, could it ever be?.... but a great wealth of new material is presented. Additionally, there are twelve rare pictures of artists. There are 98 pages 10" x 8", very well duplicated and laid out.

I recommend this book to those interested in the history of Ragtime or popular entertainment generally.... as well as those interested in the Music Hall, for artists herein were musical 'turns' on the Halls.

THE NEW JERSEY PHONOGRAPH COMPANY

by Ernie Bayly

We are very greatly privileged to reproduce for our readers a rare catalogue in the archives of the Library of Congress, Washington, D.C.

The New Jersey Phonograph Company was situated at 745, Broad Street, Newark, New Jersey, U.S.A. and was one of the companies granted a licence to make cylinders by the N. American Phonograph Company (Edison), and was known to be in production in 1893 in a well-established capacity. The catalogue shown dates from c. 1895 and would refer to brown wax cylinders. It has been noted by Mr. James Smart, of the Library of Congress, that he has seen, for a period of short duration, that the U.S. Phonograph Company, also of Newark, used the same address in local trade advertisements. It is generally thought that the New Jersey Phonograph Company was the older of the two companies. On page 11 of the catalogue we see some "baritone solos, with piano" - "comic", commencing with cylinder number 401.... As the titles include "Slide, Kelly, Slide" and other Irish titles, we wonder if these were made by the sometime 'star' of Tony Pastor's John W. Kelly ("The Rolling Mill Man") whose popularity was high at the time....

* * * * *

EDITORIAL

Over the course of several issues of 'The Talking Machine Review - International', we aim to give a wide variety of coverage of topics. We hope that we have done something towards our aim in this issue and are grateful to all of those who have contributed articles, pictures, etc. But as often, we must continue to advertise WANTED - Articles short or long for this magazine, for it is a magazine for collectors, by collectors. We should also welcome articles dealing with "machines", "machines" which you have, or hints on repair & maintenance.

We regret that this issue was not ready for 1st June. The blame can be laid upon the makers of the special stencils used, for delivery was far from prompt by the makers.

CATALOGUE OF

RECORDS

FOR USE ON THE

Phonograph

MADE BY

NEW JERSEY PHONOGRAPH CO.,

No. 745 BROAD STREET,

NEWARK, N. J.

CATALOGUE OF

RECORDS

FOR USE ON THE

Phonograph

NEW JERSEY PHONOGRAPH CO.,

No. 745 BROAD STREET,

NEWARK, N. J.

This catalogue is reprinted through the courtesy of the United States
Library of Congress, Washington, D.C.

BAND SELECTIONS

DESCRIPTIVE

- 1 Sleigh Bell Polka
- 2 Forge in the Forest
- 3 Jolly Coppersmith
- 4 Anvil Polka
- 5 Darkies' Dream
- 6 Spanish Fandango
- 7 Night Alarm
- 8 Sleigh Ride Galop

MARCHES

- 9 Mannerchor
- 10 American Medley
- 11 Big 6 Medley
- 12 Erminie
- 13 Red Hussar
- 14 Prophet
- 15 Military
- 16 Hoorra Columbia
- 17 Vienna Dudes March

WALTZES

- 18 Reilly and the 400
- 19 To Thee
- 20 Carnencita
- 21 Santiago
- 22 Wine, Women and Song

To facilitate the prompt filling of orders, customers are requested to give us the privilege of substituting another for any specific selection which at the time may not be in stock. Unless otherwise ordered we will exercise this liberty.

We are adding new selections from time to time to this published list. Special records will be furnished to order.

MISCELLANEOUS

- 23 Chinese Patrol
- 24 Pretty Violets
- 25 Orpheus Galop
- 26 Concert Polka, with cornet solo
- 27 Arbuckleian Polka, with cornet solo
- 28 Poet and Peasant
- 29 Selections from opera *Boccacio*
- 30 Selections from opera *Patience*
- 31 Sounds from *Erin*

PARLOR ORCHESTRA

WALTZES

- 101 In Rapture Sweet
- 102 Rose from the South, by Strauss
- 103 Promotion Waltz, by Strauss
- 104 Manuscript Waltz, by Strauss
- 105 Motto Waltz, by Strauss
- 106 Wiener Blut, by Strauss
- 107 Sweetheart Waltz, by Strauss
- 108 Selections from Gipsy Baron, by Strauss
- 109 Dance of Venus
- 110 Tricotrin
- 111 Annen
- 112 Spanish Student
- 113 New Paris
- 114 Poor Jonathan
- 115 Alma (Spanish)
- 116 Nadjy
- 117 Love's Dreamland
- 118 Senator
- 119 .Santiago Waltz
- 120 Queen of Hearts
- 121 Beautiful blue Danube, by Strauss

Lancers—with figures called

- 122 Reilly and the 400
- 123 Clover Lancers
- 124 Red Hussar Lancers, by Solomon
- 125 Poor Jonathan

- 126 Princeton University
 127 Paul Jones
 128 Oolah
 129 Gondolier, by Sullivan
 QUADRILLES—with figures called
 130 Aeolian
 131 Golden Giant
 132 Sailor's Joy
 133 Black Hussar

MARCHES

- 134 Greeting to Ems
 135 Nestor
 136 National Fensible
 137 Wall Street

YORKS

- 138 Helen, by Issler
 139 Birds of Spring, by Rollinson
 140 McIrose

POLKAS

- 141 Tom Tom
 142 Boston Glide
 143 Little Gretto, by Moses
 144 Eloise

OVERTURES

- 145 High Life
 146 Golden Crown
 147 Life's Joy

MISCELLANEOUS

- 148 Selections from opera Mikado

- 149 Selections from opera Oolah
 150 Selections from opera Brass Monkey
 151 Selections from opera Gipsy Baron
 152 Blue Bells of Scotland
 153 Kentucky Jubilee Singers, Schottische
 154 Then you wink the other Eye
 155 Dixie
 156 Mary and John
 157 Comrades

INSTRUMENTAL SOLOS

PICCOLO, WITH PIANO

- 201 Clover Leaf Polka
- 202 Meadow Lark Polka
- 203 Mocking Bird Polka
- 204 Chirp, Chirp Polka
- 205 Warbler Polka
- 206 Waltz song, "I love you Katie in Ireland"
- 207 Italia Waltz
- 208 Nichols March
- 209 Yankee Doodle
- 210 Patrol Comique
- 211 Wren Polka
- 212 Hornpipe Polka
- 213 Eloise-Polka
- 214 Vision of Paradise Waltz
- 215 Sweet Raptures Waltz
- 216 Skirt Dance

CLARINET, WITH PIANO

- 217 Blue Bells of Scotland, with variations
- 218 Coming through the Rye, with variations
- 219 Home Sweet Home, with variations
- 220 First Air with variations
- 221 Second Air with variations
- 222 National Air
- 223 Romantic Air
- 224 Scene and Arie
- 225 Scotch Ballade

- 226 Nightingale Dance, with warblers
- 227 Esquimaux Dance, with jingling of bells and barking of dogs
- 228 Chinese Dance, including the Chinese song, Tom Tom and Castanets
- 229 Sally in our Alley, with variations
- 230 Old folks at home
- 231 Sylvia, Yorke
- 232 Birds of Spring, Yorke
- 233 Such a Love, Schottische
- 234 Alna (Spanish Waltz)
- 235 Eloise Polka

CORNET, WITH PIANO

- 236 Farewell Marguerite
- 237 With all her faults
- 238 That I alone can know
- 239 Welcome, pretty Primrose
- 240 Killarney
- 241 Mascot
- 242 Fritz's Lullaby
- 243 The Lost Chord
- 244 Stabat Mater
- 245 Jamie Dear
- 246 Surf Polka
- 247 Sweet Sixteen, waltz
- 248 Yankee Doodle, with variations
- 249 Old folks at home
- 250 Lizzie Polka
- 251 Home Sweet Home, with variations
- 252 Evening Star
- 253 Trovatore
- 254 Song that reached my heart

- 255 Kerry Dance
 256 Twickenham Ferry
 257 Within a Mile of Edinburgh
 258 Tumpeter from Sakkingen
 259 Dancing in the Barn
 260 Marion, song and dance
 261 Palms
 262 American Songs
 263 Love's Dreamland Waltz
 264 Take me Jamie dear
 265 Scotch Song
 266 Swiss Song
 267 Comrades
 268 Only to see her face again

XYLOPHONE, CORNET AND PIANO

ALSO

XYLOPHONE, WITHOUT CORNET

- 269 Wood Nymph Polka
 270 Du, du, with variations
 271 Popular Airs
 272 Leonora Waltz
 273 Charleston Blues
 274 Turn Vercin Cadets
 275 Frankie Galop
 276 Xylophone Medley
 277 Mocking Bird
 278 Home Sweet Home
 279 Concert Polk
 280 Gretchen Polka
 281 Blue Eyes
 282 High and Low, mazourka
 283 Dancing in the Sunshine

VOCAL MUSIC

BARITONE SOLOS, WITH PIANO

Comic

- 401 Slide, Kelly, Slide
 402 Paddy Shay
 403 Yes, I don't Think
 404 There goes McManus
 405 Beautiful Language
 406 Darling Ladies
 407 Save my Brother's Whiskers
 408 Learning McFadden to Waltz
 409 Not in 1000 Years
 410 Dreaming
 411 I've got the Same
 412 My Pal Jack
 413 You'll find it very different when you're there
 414 Night Maloney landed in New York

Sentimental

- 415 Life is too short
 416 Fisher Village
 417 Comrades
 418 Once more we speak

Negro

- 419 Old bay Mule of mine
 420 I hear them Bells
 421 Glory, glory
 422 Send that Wagon home, John

Miscellaneous

- 423 Whistling Coon
424 Laughing Song

BASS SOLOS, WITH PIANO

- 425 Life's Story
426 Ben Bolt
427 Friar of Orders Gray
428 Rat Charmer
429 The old Sexton
430 Rocked in the Cradle of the Deep
431 German Drinking Song
432 Bedouin Love Song
433 Simon, the Callarier
434 Midshipmite

TENOR SOLOS, WARBLE AND PIANO

- 435 Swinging Song
436 Baby Bunting
437 Cuckoo Song
438 Cricket on Hearth
439 French Warbling Song (in French)
440 Warbling Birds

VOCAL SOLOS, WITH ORCHESTRA OR PIANO

- 441 Stranded
442 They're after me
443 Man o' Wars Man
444 Skipper
445 Shipmates Jack and I
446 Scanlan's Swing Song
447 Only a Picture
448 I wish he were here tonight
449 Sweet Katie Connors

- 450 Mother's Appeal
451 Tot's High Chair
452 Katie Molloy
453 Sheriff's Sale
454 Comrades
455 Curl from Baby's head
456 Dear Robin I'll be true
457 Old red Shawl my Mother wore
458 Her own boy Jack

VOCAL SOLOS, WITH BANJO

Comic

- 459 Parody on Comrades
460 Parody on Down on the Farm
461 Same thing over again
462 Saving it all for Mary
463 World's Fair in '92"
464 Things that do occur most every day
465 Solomon the second
466 Lovely woman
467 Taking chances
468 Song of all songs
469 Do you drop or are you on?
470 I'd like to see it take effect at once

Negro

- 471 Black Piccaniny
472 Haul the wood pile down
473 Shaken Coon
474 Court house in the sky
475 New Coon in town
476 High old time
477 Going back to Dixie
478 Colored Band

- 479 Coon has got a razor
 480 Never done anything since
 481 Eliza
 482 Lock on chicken coop door
 483 Irish police

VOCAL QUARTETTE

- 484 Reception Medley
 485 Gwine back to Dixie, solo and chorus
 486 Cornfield
 487 Only a Picture, solo and chorus
 488 Comrades, solo and chorus
 489 March Medley
 490 High old time
 491 Sally in our alley
 492 Rocked in the cradle of the deep

VOCAL ORCHESTRA

By John P. Hognun

Sketches

- 493 Pretty as a Picture
 494 Hot Corn
 495 Alabaster Liz
 496 Tapioca
 497 Bobby Frame
 498 Oh ! My Gal
 499 Old Woman and her pig

SOUNDS FROM NATURE

The following imitations are recorded upon one cylinder, suitable announcement preceding each :

Mocking Bird ; Whippoorwill ; Cat-Bird ;
 Rain Frog ; Joe Wheat ; Spring Chicken ; Little
 Pig lost its mother ; Little dog yelping ; Old Cow ;
 Bob White ; Canary Bird ; Swamp Thresher ;
 Shad Frog ; Young Turkey : Little Kitten ; Old
 Drake down on the meadow ; Watch Dog.

ANECDOTES AND DIALOGUES

A variety of records each containing humorous anecdotes or dialogues, some preceded or interspersed with a few bars of music, and concluding with one or more verses of a comic song, with banjo accompaniment.

This catalogue is reprinted through the courtesy of the United States Library of Congress, Washington, D.C.
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 Bournemouth BH6 4JA, England.



